

American Art News

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NEW YORK, FEBRUARY 10, 1912.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Freres, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Original etchings.

Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists. Paris.

Canessa Galleries—Antique art works.



PORTRAIT IN BLACK,
By Irving R. Wiles.

In Pennsylvania Academy Exhibition.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

M. Demotte—Antiques, works of art.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Freres—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Kleinberger Galleries—Old Masters.

Kouchakji Freres—Rakka, Persian and Babylonian pottery.

IMPORTANT ART NEWS.

(Special Correspondence to the Art News)

Preparations are under way for the forthcoming important loan exhibition of miniatures recently exclusively announced in the AMERICAN ART NEWS, and which will be held in Brussels beginning March 3. As was announced in the ART NEWS, Mr. J. Pierpont Morgan will loan his collection of miniatures as a compliment to Queen Elizabeth. Other works will come from the Hermitage, of St. Petersburg, Queen Wilhelmina and from private collectors.

Mr. Larz Anderson, the American Minister to Belgium, has just purchased several pieces of rare antique furniture for his official residence formerly occupied by King Albert and Queen Elizabeth before they ascended the throne.

The Paris Academy of Fine Arts elected Herr Liebermann to fill the vacancy caused by the death of E. A. Abbey.

Rumors in art circles in London are to the effect that the Earl of Derby has sold or is negotiating for the sale of his Rembrandt, "Jacob Swooning at the Sight of Joseph's Coat."

Mr. Von Nemes has sold a few pictures out of his famous collection formerly at Budapest, including a Rembrandt, "Portrait of a Rabbi" and an unusual Hobbema landscape, for 1½ million of marks, or about \$400,000, to a wealthy collector of Mannheim, Germany.

The directors of the Munich Pinakothek Museums recently met to appoint a successor to the late director, Dr. Tschudi, but could not agree upon any of the three candidates, who were Dr. Braune, the assistant director; Dr. Basermann of the Berlin National Museum, and an assistant director of the Vienna Museum. Whatever may be the choice of the committee, it will have to be sanctioned by the Prince Regent of Bavaria and approved by the Minister of Education. Funds have been raised for the building of a special new gallery in memory of Dr. Tschudi, in which is to be placed a collection of pictures which the late director was desirous of purchasing for the Museums, but for which purpose he could not obtain the funds at the time.

LOST PAINTING RECOVERED.

A large canvas by A. Palamedes (Staevaerts), lost for many years, was recently found, covered with grime and dirt, by a Boston junk dealer. The "Pittsburg Post" states that after the canvas was cleaned and restored it was examined by several "experts," including Dr. Edward Robinson of the Metropolitan Museum, who pronounced it genuine. The painting represents three men looking over a fine bay horse, held by a groom, just outside a stable door.

AMERICAN ACADEMY PRIZES.

The American Academy in Rome announces its annual competition for the Fellowship Prizes in painting, sculpture and architecture. Candidates in addition to their application, must submit original works of any description indicating their general ability. Committees appointed by the Academy will select the candidates to take part in the preliminary and final competitions.

Reiza Kahn Monif—Persian antiques.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Anderson Art Galleries, 284 Madison Ave.—The V. G. Fischer Art Co. of Washington. Collection of modern paintings and other art objects. Opens Feb. 13.

Architectural League, 215 West 57 St.—Annual exhibition to Feb. 17. Admission 25 cents.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

C. J. Charles Gallery, 718 Fifth Ave.—Early English pottery.

City Club, 55 West 44 St.—Mural paintings.

Crosby & Co., Bway, and 74 St.—Paintings by Theodore K. Pembroke.

Durand-Ruel Galleries, 5 West 36 St.—Landscapes by Henry C. Lee, to Feb. 17, and paintings by Renoir, Feb. 14-Mar. 9.

V. G. Fischer Galleries, 467 Fifth Ave.—Special exhibition of primitives. Admission by card.

Folsom Galleries, 396 Fifth Ave.—Paintings and drawings by Bryson Burroughs. Opens Feb. 13.

Katz Gallery, 103 West 74 St.—Forty oils by forty American painters. Drawings by Maud Hunt Squire. Opens Feb. 11, 3 P. M.

Kennedy's 613 Fifth Ave.—Etchings owned by late Sir Seymour Haden.

Keppel & Co., 4 East 39 St.—Etchings by Whistler.

Knoedler Galleries, 556 Fifth Ave.—Paintings by Mrs. Johansen (Jean McLean), Feb. 15-19. Five centuries of prints. Opens Feb. 19.

Lotos Club—Annual exhibition works by artist members. Opens Feb. 17.

Macbeth Gallery, 450 Fifth Ave.—Works by Elihu Vedder to Feb. 13. Pictures by F. Ballard Williams, Gardner Symons, Wm. Sartain, Ben Foster, Paul Dougherty and Chas. H. Davis. Feb. 14-Mar. 2.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Eighth Group. Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Childe Hassam. Feb. 12-24.

Moulton & Ricketts, 12 West 45 St.—Paintings by Aloysius O'Kelly, to Feb. 17. Also a collection of paintings by E. S. Bogert to Feb. 24.

National Arts Club—Paintings by Otto Walter Beck, to Feb. 18.

Photo-Secession Gallery, 291 Fifth Ave.—Paintings by Marsden Hartley, to Feb. 26.

Ralston Galleries, 567 Fifth Ave.—Recent portraits by Zelma Baylos, to Feb. 13.

Salmagundi Club—Annual exhibit by artist members, to Feb. 16.

AUCTION SALES.

Europe.

BERLIN—Lipkes Auction Haus—The noted Weber picture collection of Hamburg, Feb. 20-22.

MUNICH—Helbing Gallery—Dros-Bamberg collection; antiques, engravings, etc., Feb. 15 and following days.

Lee at Durand-Ruel's.

Henry C. Lee has some 36 small oils—many of them sketches at the Durand-Ruel Galleries, No. 5 West 36 Street, through Feb. 17. The artist has found his land and sea subjects at and around West Point, Nashuena, Mass., Tunstall's, Va., Havana, Nassau, Miami, Cresco, Penn. and along the Maine coast. The canvases show sincere love of nature and especially of the sea. Mr. Lee is a practised yachtsman, have good outdoor feeling, as a rule, delicate color and much sympathy. Especially good and true to the locale are the Maine coast scenes and those at Miami, Fla., and Nassau.

Pembroke at Crosby's.

An exhibition attracting wide attention on the upper West Side is one of a group of 24 paintings by Theodore K. Pembroke, at the Crosby Gallery, Broadway and 74 St. This is the first exhibition by an American artist at this gallery, although Mr. Crosby has received many requests by artists to show work there. It was not until he met and became familiar with the qualities of Mr. Pembroke's work that he overcame his prejudices against "one-man" shows. The

artist is original in the choice and presentation of his subjects, and his oils are rich and deep in color and have unusual poetic charm. He is a close student of skies, and temperament and "soul" quality are his distinguishing characteristics.

"Nature's Prayer Time," with translucent tones and lovely sky, is one of the most attractive canvases in the exhibition. "After the Storm" is a romantic conception and "Overlooking the Valley," here reproduced, is a rich mellow sunset having much painter's quality. "The Quiet of Evening" is tender and sympathetic, and there are poetry and realism in "Outskirts of the Forest."

Mr. Crosby is to be congratulated on his discovery of a sincere and able painter. L. Merrick.

O'Kelly's Brittany Pictures.

Aloysius O'Kelly, an able colorist and gifted figure painter, has returned to America after a two years' absence in France, principally in Brittany, with a number of canvases, the result of his work in that picturesque country. Twenty-two of these interesting works are now on view at the Moulton and Ricketts Gallery, 12 West 45 Street, through Feb. 17. "Ave Maria, Concarneau," a large important canvas, with numerous figures, illustrating a fête of the Virgin, which occurs annually in the ancient fishing village, is a virile work, painted with much sympathy and knowledge of the locale. The artist spent a number of years in Brittany studying the people and their customs, and is well qualified to present them. "Landing Sardines on Breton Coast" is lovely in color, and an artistic and picturesque rendition of the subject. "The Ferry, Concarneau," is a sunny and truthful canvas, and "A Breton Village" is typical and true. The canvases are all high keyed, true and lovely in color—and joyous in feeling.

Wolfe Art Club Show.

The annual exhibition of the Catherine Lorillard Wolfe Art Club now on at the club rooms, 802 Broadway, through Feb. 22, is of especial interest this year. Although the exhibition was primarily arranged to show the work of students, and only students are eligible for prizes, several well-known artists have graciously loaned examples in order to add interest to the display. There are canvases by Cecilia Beaux, Lydia Field Emmet, Ellen Emmet Rand, Martha W. Baxter, Sarah M. Sweeney, Miss Freeman and Frances Greims.

The first students' prize was awarded to Miss Hattie Saussy, first honorable mention to Catherine M. Moore, and second honorable mention to Martha M. Simpson. Other exhibitors who received prizes are the Misses Herr, Aring, Steele, Linson, De Kallands, and Handford.

The exhibition includes portraits, landscapes, marines, stained glass, miniatures, black and whites, arts and crafts, leather work and photographs. The jury of selection included William M. Chase, Frank Bicknell, Douglas Volk, Frank Parsons, Blendon Campbell, Frederick Lamb, Cecilia Beaux and Maitland Armstrong.

Leigh's Canyon Picture.

Probably the largest canvas ever painted of the Grand Canyon of the Colorado is that now in the window of the Snedecor Galleries, executed by William R. Leigh, who is holding an exhibition of some thirty-eight paintings and studies of western subjects at the same galleries. The canvas mentioned attracts the attention of passers-by, not only from its size, but the impression of vastness it conveys and its brilliant color. In the exhibition there are other canyon pictures, all showing sincere study and able painting.

Several compositions of groups of

Indian women are rich in color and interesting transcriptions of Indian customs. Some of the landscapes are also worthy of note.

Art at Century Club.

A joint exhibition of works by George M. Clements and Jules Turcas was held at the Century Club last week. The latter, whose canvases showed markedly the influence of the Barbizon painters, exhibited a number of characteristic and interesting landscapes, notably "Sunrise With Moonrise" and "Noank Shipyard." Of Mr. Clements' works the most noteworthy were a group of Nassau subjects, rendered with much sympathy, and especially good in color, "Nantucket" was true to the locale and "Tangier" colorful.

The Century Club's regular member's monthly exhibition closed at their gallery on Thursday last. About 25 artists were represented. They were George H. Smillie, who sent two good examples, one a clear and well-painted marine; Robert Sewell, with a decorative composition; Jules Turcas, a landscape; E. L. Guernsey, a portrait by Mrs. Sewell; Howard Russel Butler, Maitland Armstrong, and Robert Arthur. There was a good tonal landscape by J. Alden Weir and Irving R. Wiles' portrait of Mrs. Ben Ali Haggin was again shown. George W. Maynard sent a marine, and there was an important canvas, "Surf Twilight," by De Witt Parshall, an exceptionally fine portrait by William T. Smedley, a landscape by Charles H. Miller, a characteristic E. L. Henry, and good landscapes by Bolton Jones. A good portrait was that of Mr. Rutherford Mead, by Wm. Lippincott. There was an allegorical conception by R. F. Bloodgood, "On the Day of Judgment," and works by H. Schladermundt, A. C. Morgan, William Walton, De Forest Lockwood and C. H. Dellenbaugh.

Whistler Etchings and Dry-Points.

An exhibition of some 86 etchings and dry-points by James McNeill Whistler, is now on at the Keppel Gallery, No. 4 East 39 St., through Feb. 24. Displays of the black and white work of Whistler are not exactly novelties at this gallery, and there is a natural tendency to follow the custom of the late President McCosh of Princeton, who was wont to tell the members of every graduating class, in a semi-confidential tone, "This is undoubtedly the best class that ever graduated from me College," and characterizes the very latest display of the kind made by the accomplished Monsignor Keppel (mark the title, for he deserves one, and that of Monsignor seems to fit), as "the very best he ever arranged."

But this time the writer cannot be accused of exaggeration. The display is the best of the kind yet seen in New York—not only in the wide range and variety of subject, but the rarely fine quality of the impressions. Joseph Pennell writes the introduction to the catalogue and says, "Artists and the public should have an opportunity of studying or even seeing supreme examples of the art of the greatest etcher of all time (how about Rembrandt, Mr. Pennell?)—Whistler—and there is such an opportunity in this exhibition. * * * If one wishes to know what etching is, look at these prints and numbers. There are etchings here which have never been approached by any other artist at any time."

Just a few hints to intending visitors to the display. Every impression is worthy of close and careful study, but look especially at the night scene, "Street in Saverne," "La Vieille aux Loques," the first state of "The Kitchen," which originally sold for \$1 and is now worth \$500, the delightful portrait, "Annie Seated," that marvellous underworld study, "Soupe à trois sous," the "Warehouses," "Westminster Bridge," "Eagle Wharf," "Black Lion Wharf," "The Pool," "Limeburner," "Billingsgate," "Rotherhithe," and "Old Hungerford Bridge," of the Thames series, the "Amsterdam," and the "Little Venice," "Nocturne," "Piazzetta," "Traghetto," "Riva," and especially the splendid impressions of "The Doorway" and "The Beggars," in the Venice series. These alone will justify, if not Pennell's top note, at least the writer's endorsement of the present display.

It was learned that \$10,000 worth of these prints had been sold in one day after the exhibition opened.

J. B. T.

Eighth Group at MacDowell Club.

Still another group of "Henri-ites" now occupy the Macdowell Club Gallery, No. 108 West 55 St. This time it is the post-graduates of the Henri School who have the walls. The exhibitors include three or four young men who have been elevated to

the ranks of "real artists," by the acceptance of their works at other exhibitions. The most comprehensive work shown is that of G. L. Williams, who by some hazard presents his own point of view, and gets into his canvases light, air, form and good color. Carl Springhorn is another exhibitor who lays claim to a successful future. He has been abroad during the past year and has acquired an interesting individuality. He is a colorist and his work possesses sentiment. An interesting and forceful group of heads is by Florence Dreyfous and Margaret Eckerson shows some interesting canvases. Other exhibitors are Lawrence Dresser, Arnold Friedman, Howard McLean, W. P. Midgley, James S. Paskins, and P. Scott Stafford, whose work shows sympathy.

The generosity shown by the Macdowell Club in giving their gallery to young artists has proved a great opportunity for Mr. Henri to exploit his system, as the next display will also include eight more of his followers. These are George Bellows, Mrs. J. Preston, Edward Hopper, Guy Du Bois, Julius Golz, Montford Coolidge, Rufus Dryer and Randall V. Davey.

Several "star" exhibitions are promised before the season wanes.

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EXHIBITION CALENDAR FOR ARTISTS

WASHINGTON WATER COLOR CLUB, Washington, D. C.	
Sixteenth annual exhibition at Corcoran Gallery.	
Opening of exhibition.....	Feb. 15
Closing of exhibition.....	Mar. 3
NATIONAL ACADEMY OF DESIGN, 215 West 57 St.	
Eighty-seventh annual exhibition.	
Works received.....	Feb. 21-22
Opening of exhibition.....	Mar. 9
Closing of exhibition.....	Apr. 14
CHARCOAL CLUB AND PEABODY INSTITUTE, Baltimore, Md.	
Contemporary American Art.	
Exhibits received at Peabody Institute by.....	
Opening of exhibition.....	Feb. 14
Closing of exhibition.....	Mar. 17

IN AND OUT THE STUDIOS

Edward M. Gay is painting a decoration for a library in a private home at New London, Conn. His Mount Vernon studio will be closed until the late spring.

An exhibition of paintings by L. S. Bogert was held at the School of Industrial Arts at Trenton, N. J., last week.

An exhibition of etchings formerly owned by the late Sir F. Seymour Haden is now on at the Kennedy Galleries, 613 Fifth Ave., through Feb. 26. The display includes examples of etchings from Legros to Whistler.

Augustus Koopman has been at work at his Paris studio, Due des Fleur, for several weeks past. An amusing blunder was made in the January number of "Arts and Progress," in an article on "American Artists at Chicago," in which this artist's "Hoisting Sails, Sunset," was reproduced and attributed to Ossip Linde, under the title of "Venice."

Carroll Beckwith is having a busy and interesting winter at his Paris studio painting decorative canvases and portraits which he expects to exhibit at the Salon and elsewhere in Europe and America.

Rhoda Holmes Nichols gave a charming reception and tea at her Colonial Studio last week. A number of her recent portraits in oil and several miniatures were shown, and much admired by artists and art lovers. Two Venetian subjects sympathetically and thoughtfully painted were especially liked by the visitors.

A recent portrait of Justice Isaac N. Mills, by Edwin B. Child, is on view at the Bar Association, 42 West 44 Street. This dignified work is one of the most able and truthful presentments of a man shown in New York in many a day, and is an excellent piece of character work, with strong, well-modelled flesh tones. The composition is simple, the color good—altogether a work that evidences rare knowledge and artistic skill.

Cornelia H. Hildebrandt has painted a miniature of Miss Delite Wolley of Worcester, Mass. It is skillfully modeled and has rare color charm.

Gardner Symons, who has been so fortunate as to sell fourteen canvases this Winter, has recently sold to the Brooklyn Museum, his large canvas, "The Deerfield River," which, by common report, would have received an award at Rome but for Director Morris's unfortunate wrangle with the Italian Exposition officials, which prevented any American artist from receiving an award at said exposition. This artist is holding an exhibition at the Voss Galleries in Boston of 25 recent paintings, until Feb. 20, after which the display will go to the Corcoran Gallery in Washington. The Toledo Museum has just purchased his "Snow Clad Field."

Charles Bittinger and Harry L. Hoffman are holding a joint exhibition at the Tilden-Thurber galleries, Providence, R. I. Mr. Bittinger's twelve canvases include several of those beautifully colored, cleverly composed and daintily executed interiors with figures in quaint costumes, which have given him an individual place in American art. There are also landscapes and noteworthy transcriptions of famous rooms in this country and Europe, such as the "Boudoir de Mme. de Sevigné-Musée Carnavalet," "The Blue Room"—White House, etc. Mr. Hoffman's group includes landscapes and marines. The work of the two painters harmonizes well and the display is an especially interesting one.

Howard L. Hildebrandt has recently completed a portrait of Solon Borglum for the Academy's permanent collection. It is a strong, well-modeled work and an excellent likeness. A portrait of Miss Dorothy Thayer, in a soft-toned green gown against a background of warm grays is a graceful presentment of an interesting and charming subject. He is now at work upon a portrait of Mr. C. Price.

A recent portrait of Col. Langhorn of Lynchburg, painted for his daughter, Mrs. Charles Dana Gibson, by Eugene Speicher, has been so successful that the artist has received orders to paint two more, for Mrs. William Waldorf Astor, Jr., and Mrs. Reginald Brooks, sisters of Mrs. Gibson. When these are completed he will paint a full-length portrait of Mrs. Gibson. He is also at work upon a portrait of Mrs. Julian Street and her daughter.

An important "Moonlight," by Ben Foster has recently been presented to the Toledo Museum.

William Ritschel has had an unusually successful winter, having sold several important canvases. Two of these were purchased by Professor Herschel C. Parker, the explorer, and a number of western collectors.

Francisco Pausas, who recently returned from a seven months' sojourn in Spain, has brought back a number of landscapes, typical of the brilliant color and sunny skies of that country. The collection is an interesting one expressing an individual point of view. Since his return he has painted a number of portraits, among them a full-length presentment of Mr. Andreas P. de Seguro, the singer. It is a dignified work and is said to be an excellent likeness. A head of Mrs. Mary Sheldon Fuller, is charming in expression and tone. Mr. Pausas was married a few weeks ago.

The veteran Thomas Moran is painting in the Grand Canyon, where he will probably remain until March.

Frederick J. Waugh is painting in his Montclair Studio a large and effective mural for the Spring Academy.

Walter Griffin, who has spent several years abroad, contemplates returning to America next Spring. He is now holding an exhibition of his work in Paris, and the collection will probably be shown here also.

Robert Vonnoh, who is teaching at the Pennsylvania Academy this winter, has taken a studio in Philadelphia, where he recently painted the portrait of Dr. Talcott Williams. His latest portrait, one of Mr. Richard Brooks, is a lifelike presentment and an excellent likeness.

Gustave Wiegand is sending 25 recent landscapes to Chicago, where they will be on exhibition for two weeks. This artist has been most successful with sales this Winter. A large canvas, "Silver and Gold," whose subject is Blue Mountain Lake, is luminous and lovely in color and rich in quality.

Paul Bartlett, who has been commissioned to model eight statues to decorate the New York Public Library, has recently completed "Romance," which is now on its way from France. It represents a sweet-faced young girl with tender pensive expression and graceful pose. His statue "Philosophy" is being cut in marble and will shortly replace the plaster copy which is now over the entrance.

At his Chelsea studio, F. K. M. Rehn is showing several virile and truthful marines and landscapes. "Monhegan Coast," has a fine sky and is an unusually good example. An East Gloucester landscape, recently sold, was an interesting composition, painted with knowledge and conviction.

TORONTO.

One comes away from the recent exhibition of John Russell's summer work, convinced of his significance among his fellow painters both of landscape and portraits. In which field Mr. Russell is happier, one is at a loss to decide. His sketches in the Luxembourg Gardens—the Palace, the fountains, the flowers—are full of the sunshine of long, care-free summer days, a delight in their breadth of treatment and never failing beauty of composition. Of the landscapes three are recalled with especial pleasure, a nocturne, "Foot Bridge—St. Cloud," a "Group of Bathers—Bernavel" and a bit of the Bay of Naples, the Castello dell'Ovo, the last showing originality of treatment and sincerity of color. So much of the spirit of summer, so much sunshine radiated from the walls of the studio that one found it hard to realize the sharp cold of the Canadian winter out-of-doors.

One is impressed by the excellence of draughtsmanship and composition in all of Mr. Russell's portraits. Of the many shown perhaps "Pink and Black" was the most noteworthy. A group of portraits, one of the Scotch artist, Ferguson, another of Mr. Wm. Guard of the Metropolitan Museum, done in two or three-hour sittings, were particularly interesting, painted so well, so swiftly, and with so little apparent effort, and each a forceful delineation of the individual personality.

E. Wyly Grier, who has just completed a portrait of the Speaker of the Senate (J. K. Kerr), for the Canadian Government, has taken the late Eastman Johnson's studio, 65 West 55 Street, New York, for a few months, and will begin work on some portraits there during the first week in February.

MINNEAPOLIS.

Mr. Theodore J. Keane, director of the Minneapolis Fine Arts Society, has gone to Toledo, Chicago, Detroit, Buffalo, and possibly to New York, to gain information as to the lighting and arrangement of the galleries in these cities, which may be applied to the projected Minneapolis Museum building.

The exhibition committee of the State Art Society at its recent meeting arranged the dates for its summer exhibitions. It was decided to have small exhibitions at Anoka and Stillwater in May and the large display in Duluth, to open June 6.

Mr. T. B. Walker has just added to his private collection a group of beautiful Tanagra statuettes, and a collection of American Indian pictures by Cross.

Art at Union League.

The first exhibition given under the direction of Robert W. Van Boskerck, the new chairman of the Art Committee of the Union League Club, was held in their gallery this week and will close today. The display showed careful selection and the harmonious grouping of the pictures was notable. The exhibition included a number of important foreign and American paintings. The foreign examples comprised an unusually fine landscape by Theodore de Bock, a rare Detaille, "Return from the Charge," a good Ziem, and a beautifully-toned Martin Rico. The Americans represented were Winslow Homer with an early figure-piece, Childe Hassam, A. H. Wyant, a delicately-painted interesting figure by Harry Watrous, "Passing of Summer," Carlton Chapman's "Battle off Cape Vincent," and E. Irving Couse's characteristic Indian subject, "Mending the War Bonnet." Percival Rousseau had a true hunting scene and J. Alden a large tonal landscape, "Spreading Oaks."

An attractive interior with figures was by Francis Jones and there was an unusually good landscape by Van Boskerck, an interesting, lively colored figure by Douglas Volk, a characteristically fine J. Francis Murphy, a high-keyed sunny landscape by Bolton Jones, a later period example by George Inness, a large remarkably fine painting of "Lake Louise," by Albert Groll, a tender, poetical, beautifully-toned landscape by Roswell M. Shurtleff and a high-keyed canvas by Ruger Donoho.

Two recent scholarships awarded by The School of Applied Design for Women were won by Florence Rockling and Flora Campbell. The \$10,000 annuity bequeathed by Miss Kora F. Barnes was received by the school last week. A number of new students were enrolled in the half year course which began Feb. 5.

The Print-Collector's Quarterly [Edited by Fitzroy Carrington]

The February Number (Volume Two, Number One) of THE PRINT-COLLECTOR'S QUARTERLY contains the following illustrated articles:

JEAN MORIN (1600-1666)
By LOUIS R. METCALFE

AUGUSTE LEPÈRE
By ELISABETH LUTHER CARY

THE PRINT-COLLECTION
of the
ALBRIGHT ART GALLERY,
BUFFALO

By WILLIS O. CHAPIN

HERMAN A. WEBSTER

By MARTIN HARDIE

CHARLES JACQUE

By ROBERT J. WICKENDEN

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures,
furniture, bibelots, etc., will be given at the office
of the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desiring of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

AMERICAN ART CONTRASTS.

The recent and regrettable death of
Charles Schreyvogel, the American
painter of the wild and fast passing life
of the Far West, which followed, all too
soon, that of his predecessor in the same
field, Frederick Remington, suggests to
the editor of the Waterbury (Conn.)
"Republican," the contrast between Amer-
ican artists, who strive for a bare living
here, and "Our great money kings spend-
ing fortunes for art works produced
abroad."

"Even," says the Waterbury man, "if
these artists may have won some recog-
nition during their struggles for a liveli-
hood the public, especially the rich pub-
lic, is probably unaware of it."

After reviewing the life and work of
Schreyvogel, the "Republican's" editor
says:

"Most of his works adorn the walls
of saloons in and about Hoboken
and probably found their places there
after being repeatedly refused by per-
sons unable to see the art in them
any better than the lithographer who
pronounced 'My Bunkie' too large.

"Perhaps we have no right to ex-
pect Americans to appreciate living
geniuses unless they are engaged in
the work of building up private com-
mercial interests or public conveni-
ences for private interests to grow
rich on, but if this country seeks to
gain the art treasures of the world

why not begin right now and store
up works of American artists and
encourage the living creators to pro-
duce more? Is it better to spend for-
tunes traveling abroad hunting art
gems of dead or decadent nations, or
to spend a portion of it here at home
to help build up an art of our own
and help American talent to that end."

PUBLIC-SPIRITED COLLECTOR.

The news in our London letter, that
Mr. Munro-Ferguson of Kirkcaldy, Scot-
land, had resolved to admit the public to
his famed collection of pictures, among
them no less than eleven portraits by
Raeburn, is interesting and important,
as it may suggest to our American con-
noisseurs, who have famous collections
of art works, to do likewise. It is not so
many years ago when in New York the
then famous picture galleries of such col-
lectors as the late Marshall O. Roberts,
August Belmont, William H. Vanderbilt
and others, were open on certain days
each week or month during the season to
the public on presentation of cards, and
often, for a small admission fee, the pro-
ceeds being given to charity. Mr. Henry
Walters of Baltimore has followed, for
some winters past, this good precedent,
and with good results in the spreading of
art education in Baltimore, and the bene-
fit of certain of that city's charities, which
New York collectors will be the first to
follow Messrs. Munro-Ferguson's and
Walters' example?

VETERAN DEALER'S BIRTHDAY.

"The type the most perfect, the most
sympathetic, the most remarkable of a
great picture dealer is assuredly M.
Durand-Ruel, whose eightieth birthday
has just been celebrated. Look at him
in his galleries, rue Lafitte, or bending
over a canvas in his office and you will
never forget his face. He is slightly
below medium size, stout, with a large
head, which he carries a little inclined,
and black eyes sparkling with intelli-
gence under thick bushy eyebrows. He
has short white hair and a stiff white
moustache. Everything in his face
marks a powerful will, indefatigable
tenacity, the most subtle penetration
and extreme straightforwardness, com-
bined with a pleasant but slightly iron-
ical smile. With his hands behind his
back he listens to everyone with the
greatest courtesy; he answers with dis-
cretion and finesse and his decisions are
immutable.

"He has, in the Rue de Rome, a su-
perb collection of pictures of masters
for his own pleasure, and he still gives
all his time to his gallery and his busi-
ness, although for some years he has
been assisted by his sons. What has
made him a unique figure, widely re-
moved from the simple broker, the
common dealer, is that he had the fore-
sight of the future with an absolute
discernment of the degrees of public
taste, as well as the ability to see true
merit, the talent that time would rec-
ognize. Where others, disciples of the
schools of the past only, saw extrava-
gance and anarchy in art, he was an
apostle.

"He was the first to uphold Corot,
Daubigny, Jules Dupre, Daumier,
Rousseau, Millet, all of a new school
whose works were then unsalable and
which he bought for ready money. Af-
ter the war he was also the first to
support the works of Renoir, Sisley,
Pissarro, Claude Monet, Caillebotte
and Edouard Manet, which were
openly ridiculed. The whole Impres-

sionist school, in fact, owes its success
to him.

"Patron of the unrecognized, he al-
most sank several times in the struggle
against public opinion, and if he tri-
umphs today because of the fabulous
prices accorded to this school, it is not
he who profits most thereby. It is
splendidly honorable this career of a
determined ally, of an audacious pre-
cursor. Everybody loves and esteems
this simple, modest man, who never
talks of himself, and at the end of a
career, which it is hoped will still be
long, he will have the infinite pleasure
of having done a great work and seeing
it succeed."—"Le Gaulois," Dec. 16,
1911.

CHICAGO (ILL.)

The annual exhibition of works by
Chicago artists opened with a reception
at the Art Institute on the evening of
Feb. 1, 294 pictures and 35 works of
sculpture are shown.

The two or three most important
things are in the sculpture gal-
lery. Leonard Crunelle's "Hixon Me-
morial," a bronze group of a seated
motherly woman, whose arms protect
standing figures of a boy and girl, is a
monument serenely dignified and beau-
tiful, more ambitious than this sculp-
tor's earlier work and advancing his
rank by several degrees. It is shown
in the bronze, one of the largest cast-
ings made here of late. Lorado Taft
shows in the plaster his colossal "Ad-
miral Porter," one of four heroes in
the Government's naval monument at
Vicksburg; a strong monumental fig-
ure which requires more room than the
gallery affords. There is also a plas-
ter version of his fountain for the chil-
dren's playground at Bloomington, Ill.
This, standing in the heart of Black
Hawk's country, is a well-balanced,
four-sided composition showing five or
six Indian children at play around the
tall architectural base which holds the
fountain. A third offering of this sculp-
tor is in bas-relief, a bronze tablet ten-
derly memorializing the victims of the
Iroquois Theatre fire.

A figure of "The Young Donatello,"
by Nellie V. Walker, is excellently
modelled, and a little marble drinking
fountain, by Agnes V. Fromen—a nude
boy prostrate beside a spring in a recess
formed by an overhanging rock with
foliage—is quite worthy of its intend-
ed use in the Institute. The big me-
morial angel by I. Maria Korbel is
disappointingly mortal and worldly.
She is not simple enough; she strives
and strains.

Some Good Pictures.

The pictures give a general impres-
sion of mildness. One would like to
stiffen them up, put some ginger in
them. Jerome Blum, Chicago's "post-
impressionist," is almost the only in-
novator; his bold primary colors and
somewhat conventionalized decorative
curves are a relief amid the prevalent
half tones. Some of the strongest local
men, notably Louis Betts and Ralph
Clarkson, are conspicuous by their ab-
sence, so that the show is distinctly
weaker than last year. Nevertheless,
one finds here and there a picture of
more than passing interest.

William P. Henderson's two canvases,
for example, are authoritative and
individual in both design and color.
"Il Vecchio," is beautifully modulated
in tone and strong in characterization;
and although the dancer in "Tina at
the El Dorado," may be somewhat too
emphatic, the musicians below are bril-
liantly achieved. W. D. Goldbeck's
"Portrait of a Dilettante," is beautiful
in color and as intimate as the confes-
sional. And Cecil Clark Davis, who

has recently returned to her childhood
home, shows, in her "Portrait of Miss
Silver," poetic insight into character
expressed in a thoroughly adequate
technique.

Pauline Palmer, who has freshened
up wonderfully since her recent trip
abroad, has an opalescent interior with
a girl, and two or three delightful Ital-
ian vistas; Charles Francis Brown
brings home from South America a big
view of "The Andes," and two or
three lesser things. Charles Hallberg
offers two or three of his pearly shim-
mery summer studies of Lake Michi-
gan. John F. Stacey and Anna, his
wife, bring tapestry landscapes from
Quebec, and Oliver Dennett Grover
recalls to us gay memories of Italy. A
landscape of exquisite quality, in a
mood between Inness and Cazin, is by
Alden F. Brooks; and other interesting
studies of nature are by Mrs. Dressler,
F. C. Peyraud, Lucie Hartrath, Alford
Juergus, Walter Sargent, A. R. Shulz,
A. F. Telander and others.

The Municipal Art League has
bought from this exhibition the large
rather routine landscape, "Afternoon,"
by F. C. Peyraud. The Young Fort-
nightly prize of \$100 goes this year to
Lucie Hartrath for her gentle land-
scape "Peace." Two other prizes have
not yet been awarded.

The dealers are rather quiet just now.
Thurber's gallery has been introducing
Roy Brown, a promising landscape
painter who used to be a Chicago news-
paper artist; O'Brien's has been show-
ing Carleton Wiggins, Moulton &
Ricketts, F. Hopkinson Smith, and
Anderson's new galleries on Michigan
Avenue have just opened with a varied
collection.

Mr. Albert Roullier placed on exhi-
bition on Monday, in his galleries, a col-
lection of selected and important original
etchings by Rembrandt and original en-
gravings by Durer, Glockenton, Van
Mecken and Lucas Van Leyden. The
Rembrandt etchings include his "Christ
Healing the Sick," considered by many
the artist's masterpiece. A rare impres-
sion, "Rembrandt and His Wife" (signed
and dated), from the Scheikevitch col-
lection, and "Christ Disputing with the
Doctors of the Law" (signed and dated),
from the Didot, Peoli and Robert Hoe
collections.

PHILADELPHIA.

An important loan exhibition will
soon open at the Union League Club,
to comprise paintings and art objects
loaned by members. With the new ad-
dition to the clubhouse completed, it is
the intention to revive the old custom of
having art exhibitions from time to time
in its gallery. As such distinguished col-
lectors as Messrs. John G. Johnson,
P. A. B. Widener, E. T. Stotesbury,
George W. Elkins, George Widener,
John H. McFadden and others are mem-
bers of the club, it is safe to predict that
this opening exhibition will be a notable
one and probably the most important of
its kind ever held in this city.

Paintings by Chas. P. Gruppe are on
view in the gallery of the Art Club
through Feb. 14. The collection which
includes landscapes and portraits, in-
teriors in the Dutch tradition and a still-
life—"Codfish Dinner"—was fully no-
ticed in the ART NEWS when recently
shown at Moulton and Rickett's Gallery
in New York.

LOUISVILLE, KY.

In the gallery of the Free Public Li-
brary there is now a collection of paint-
ings by the Society of Western Artists
and original drawings by American illus-
trators. The display, which opened Feb. 1
to continue for three weeks, is held under
the auspices of the Louisville Art Asso-
ciation.

LONDON LETTER.

London, January 31, 1912.

The British Museum has recently received for its Print Room from Col. Robert Giff, R. E., one hundred of his original etchings. Among other recent gifts from artists are fifty etchings by Mr. Robert Spence, R. E., the plate of "The Breaking-up of the *Agamemnon*," and a proof of the original mezzotint, "The Pillar of Salt." Professor Max Lieberman has presented thirty-three of his etchings, and a gift of fourteen landscapes has been received from the American etcher, Mr. G. A. Hoffman. Mr. Lucien Pissarro has presented nine proofs of woodcuts, printed in colors and gold, illustrating his recently-printed *Livre de Jade*, a book of translations of Chinese poems by Judith Gautier.

Sir W. B. Richmond, who recently resigned as Professor of Painting at the Royal Academy in his valedictory address to the students of the Academy warned them against Post-Impressionism.

"We are told," he said, "that a lot of streaks of hideous color symbolize or synthesize beaten down corn! And that ridiculous daub, which might mean anything, expresses the essence of the moment which the misguided artist chose to represent. A panel of painted flowers bearing no resemblance to flowers, either in color, form, tone or texture, is a work of high art, apparently because it does not resemble the object the painter set forth to depict."

"A detestable picture of a woman with green eyes, vilely painted, morbidly seen, repellent and repulsive in every respect, we are asked to accept as great art."

King George has loaned from the Windsor Castle drawings by six old masters to the Fitzwilliam Museum at Cambridge.

The public-spirited action of the Honorable R. C. Munro-Ferguson, M. P., in admitting the public by ticket on certain days to view his famed collection of pictures at Raith, Kirkealdy, Scotland, was received with enthusiasm and satisfaction by art lovers, not only in Scotland, but in all England and on the Continent, and will interest art lovers in America. Tickets of admission, available any Wednesday from Feb. 1 to Sept. 1, from 3 to 5 in the afternoon, can be obtained in Edinburgh at the Scottish Arts Club, in Glasgow, at the Art Club and the School of Art, in Aberdeen at the Gray School of Art and in Dundee at the Art Society. Mr. Munro-Ferguson's collection is especially rich in family portraits by Raeburn, nine in number, and only three or four of his pictures have ever been seen in public exhibitions.

HOW MR. MORGAN COLLECTS.

In announcing the recent arrival of Mr. Pierpont organ in Paris, the "Matin" refers to his penchant for collecting antiques, and speculates as to whether his presence indicates one of those "devastating visits" of his which leave art collections as empty as if an invading army had passed that way.

The "Matin" recognizes Mr. Pierpont Morgan's catholicity of taste in matters artistic, and, in illustration of his pertinacity in acquiring some object he has fixed his heart upon, it relates the following story, told by a friend of the librarian to whom the incident occurred.

In a certain French provincial town there is a collection of illuminated MSS. which has as its principal attraction a celebrated Book of Hours upon which several kings of France have taken the coronation oath.

Some years ago Mr. Morgan visited the town and asked to see the famous book, which at once excited his admiration.

"Who is the owner of this MS.?"

"It is the property of the municipality," was the reply of the librarian.

"What is it worth?" was the characteristic query.

"Ma foi!" said the librarian, "we have insured it for about \$4,000, but its value is difficult to appraise, not only on account of its beauty as a specimen of illuminated MS., but its associations. It should be worth at least \$10,000 to \$15,000."

"All right," said Mr. Morgan, "I will give \$20,000."

The librarian tried to explain that the volume was not for sale, but Mr. Morgan, not to be balked of his prey, went on: "I say \$20,000. Your town may have some municipal debts. Find out for me."

Once more the librarian insisted that the Book of Hours was not for sale, and he grew slightly angry in the process, but Mr. Morgan stuck to his point.

"What would it cost to make a facsimile of this book?" was his next question.

PARIS LETTER.

Paris, Jan. 30, 1912.

The Salon d'Hiver is attracting throngs to the Grand Palais. Les "Pompier," as are dubbed the "Official or academic artists," is the name chosen by a group of such painters and sculptors for a show of very moderate quality at George Petit's. Maximilien Luce shows both sincerity and courage in his successful little "Exposition" at Bernheim's. The Cercle Volney has its usual small number of interesting pictures and more mediocre ones. Raymond Woog, Gabriel Ferrier, Weerts, Dechenaud and Guinier have works much noticed.

The "Greyhound" exhibition at Devambez has many interesting features, that species of dog being shown both in Flemish tapestries and in etchings, engravings, books, ornaments, clocks and in pictures by and from the time of Albert Dürer to the 18th century and up to the present.



AN OUTPOST,

By Theodore Pembroke.

In exhibition at the Crosby Co.'s Gallery.

"I could not exactly say," said the librarian, regaining his equanimity, "\$2,000 or \$2,500 perhaps."

"Then get that copy made for the library," commanded the financier, "at my cost. I will give \$20,000 for the original. If the town has any debts, let me know, and I will pay them."

And Mr. Morgan went away.

ARTISTS AS IMMORTALS.

The National Institute of Arts and Letters recently announced the selection of forty new "Immortals." The list, which includes distinguished authors and writers, also includes the following artists: John S. Sargent, Elihu Vedder, F. Hopkinson Smith, John W. Alexander, Daniel C. French, Frank D. Millet, Wm. M. Chase, Edwin H. Blashfield, Kenyon Cox and Abbot Thayer.

Evelio Toront, the painter of Argentine landscapes, has won great success with his exhibition at the Galerie Henri Manuel.

At the Galerie Druet, Félix Valotton has a fine show which evidences really wonderful advance.

Auction Sales.

The sale of the library of the late Benjamin Delessert has been a real event. At the first day's session several interesting bids were recorded. The bookseller, Mr. Morgand, paid \$600 only for a Molière édition 1682 (the same book having fetched in the Rochelillière sale \$2,600); a "Muse historique" of Loret (1656) bound with the Longueville crest reached \$200; a Thomas Corneilles with the Duchess of Bourgogne crest (1692) \$500; a Racine (1697) which belonged to Mdle

de Clermont \$400; the original edition of *Athalie* with the ex-libris of the Saint Cyr School \$550; and a fine Dante (1477) printed in Venice by Vindeliri de Spire \$300.

The second day saw better prices. The J. J. Rousseau, *Pygmalion*, engraved by Drouet, 1775, with six engravings of Moreau, and others by Marillier, was bought by M. Morgand for \$1,400. He also gave \$450 for a 1739 Molière, and for the Fenelon, "Aventures de Télémaque (1785)," \$2,820. The "Praise of Folly," by Erasmus (1751) fetched \$1,200 (Lemallier), and the "Fermiers Généraux" édition of Lafontaine (pictures by Eisen), reached \$650.

The third day sale brought a total of \$14,000. M. Lemallier gave \$2,200 for a Lafontaine by Simon and Cainy, for a Gulliver of 1797 \$210, and a Manon Lescaut \$400. The *Simulachres* of the death of Holbein in old morocco brought \$1,400. The Ronsard 1567 édition (the second) reached \$850.

On Jan. 29 M. Manheim sold some fine furniture and antiques from the collection of Mr. B. On Feb. 2 M. Lair-Dubreuil, assisted by M. Georges Petit, "expert," will sell a collection of modern pictures and drawings of importance, and on Feb. 3 the same auctioneer, assisted by M. Jules Feral, will disperse the modern drawings, water-colors and pastels, part of the Henri Jaro collection, with Ingres and Delacroix drawings of great importance. The dispersal of the collection of M. Yves Le Moyne, the last descendant of the sculptor of Louis XV, to whom a considerable proportion of the collection formerly belonged, will take place Feb. 5.

From the Studios.

The pupils of the aged painter, Harpignies, recently celebrated in his studio his elevation to the dignity of Grand Officer of the Legion d'Honneur. Among the former pupils present were Guillaumet, and the ex-Secretary of State for Fine Arts, M. Dujardin-Baumetz, himself a painter, indeed, as before leaving the ministry where he governed seven long years he left six of his works to the nation. Artists were up in arms as soon as they heard that he insisted on having them hung in the Luxembourg. "Why not in the Louvre to replace 'La Joconde'?" said extremists. Really provincial museums would seem to be the place for the efforts of that worthy, but not first rate, painter.

At the last meeting of the year the Academie des Beaux Arts renewed its Board for the year 1912. M. Louis Bernier was elected vice-president to replace M. Coutan who has become president. As correspondents to replace those deceased, viz.: MM. Begas, of Berlin; Tantenhaya, of Vienna; and Svendsen, of Copenhagen. The following artists were elected: The sculptor Bartlett, of New York; the engraver Koepping, of Berlin; and the composer Gloszounow, director of the Saint Petersburg conservatory. M. Sorolla, who was nominated foreign associate, will not be replaced as correspondent until some time next month.

What Collectors Are Doing.

M. Lehideux, the well known buyer of modern works, has just purchased a fine Ziem, a typical Venice scene.

M. Jacques Doucet's collection of drawings has been reproduced in the magnificent publication of the Society for Publishing the Finest Drawings in the World.

M. Otto Kahn is leaving London for Paris.

R. R. M. SEE.

"OLD MASTERS" AT FISCHERS

At his handsome galleries, No. 467 Fifth Ave., opposite the Public Library, Mr. Victor G. Fischer is now holding his second annual exhibition in New York of paintings by Old Masters of all schools. The deserved reputation for the handling of Old Masters, enjoyed by Mr. Fischer for a number of years in Washington, has made his entry into the New York picture field a welcome one, and the cognoscenti need only to be informed of the fact that Mr. Fischer is showing Old Masters to repair to his galleries, there to be instructed and entertained, not only by the variety and rare quality of the paintings exhibited, but by their owner's natural pride in successful searching for his treasures, and his intelligent and illuminating description of their beauties. For Mr. Fischer, as regards the particular pictures which he shows at these exhibitions, is, for the nonce, a Vasari, Bode, Bredius, Beruete and Berenson combined. He speaks, as he writes of his pictures, *con amore*.

There are some 36 old pictures in the present display of so wide a range of schools and periods as to include the Flemish Mabuse, Met de Bles, and Isenbrant, and the later Dutchmen, Terborch, J. and S. Ruysdael, Van Ostade, Van Goyen and Cuyp, the early German Lucas Cranach and Hans Meilich, to the Flemish Rubens, and of the Italians from Bonifazio and Sodoma, with Tintoretto and Bacchiacca and Mainardi, the brother-in-law of Ghirlandajo, to the later Tiepolo and his contemporary, Francesco Guardi, while the great Greco and the fascinating, comparatively modern Goya represent Spanish art. There are other names in this rare collection, other than those quoted, such as Gonzales Coques, Antonio Moro, Pieter Codde and Van der Neer, with two works by "unknown" painters, for Mr. Fischer does not commit himself when at all in doubt—one most curious and beautifully painted "Last Judgment" of the Rhenish school and another "Adoration of the Magi," which Mr. Fischer gives to some unknown XV. century Flemish painter, but which in composition, feeling and color strongly suggests Bernard van Orley.

Of all these works, whose histories and provenance are given in the attractive and valuable catalog, the one which will excite the most curiosity and interest is the triple altar piece (Triptych), by that quaint old master, Henri Met de Bles, which the catalog tells us is considered "His masterpiece." The feeling of movement and life in this quaint old composition, the carefully painted and infinite detail, the rich and varied color, and the landscape background, all combine to make an ensemble of rare beauty and impressiveness. The picture was exhibited in Berlin in 1883 and in London at the Royal Academy in 1908.

Of the single figure portraits shown, that by Sodoma of "A Savant," and the superb Mabuse bust presentment of "Eleonore d'Autriche," are the most appealing. The Sodoma, which Dr. Friedlander attributes to Romanino, but on which question we opine Mr. Fischer is more nearly correct, is a wonderful piece of painting, extremely rich in color quality, with great dignity and seriousness of expression—the fur superbly rendered. The Mabuse has all the rich, fine modelling of Holbein, with a verisimilitude of expression which makes it life-like indeed. This wonderful portrait was shown last year, but of it one never tires.

The Bonifazio is a most satisfactory and charming "Holy Family with Saints," which has passed through several well-known English collections, and a large oval "Madonna and Child with

Angels," always attributed to Lorenzo di Credi, but now accepted on Berenson's attribution as by Mainardi—is exquisitely refined and delicate in color and beautiful in expression, while the Bacchiacca "Woman playing a Mandolin," which has Dr. Bode's warm endorsement, holds one through and by its sweetness of expression and fine color.

Very quaint and curious are the two examples of Adriaen Isenbrant, one of "St. Hieronymus in a Landscape," a transparent, luminous work notable for the fine drawing and rich flesh tones of the kneeling saint in the foreground, the curious and finely painted landscape background, with its procession of symbolic animals, a giraffe, lion, etc., and the other "Madonna and Child," as Dr. Friedlander's endorsement well says, "notable for its fine coloring, warm brown flesh tones, dark green background, and the sympathetic and characteristic feeling and softness of the Madonna."

Sturdy old Lucas Cranach is here with three typical works—a portrait of the Elector Frederick, a beautiful "Madonna and Child with Grapes" and an unusual group, full of action and humor, "Hercules Visiting the Daughters of Lycomedes."

Tintoretto's three-quarter length, seated "Portrait of Benvenuto Cellini," with the Castle of St. Angelo in the background, is a superior example of the Venetian Master, which Berenson rightly praises, and to Moro's fine portrait of a "Princess of the House of Braganza" only warm praise also can be given.

To some art lovers the gems of the collection will be the two quarter life-size standing portraits, respectively of a Man and a Woman, by Terborch, so delicious in pose and expression, and the soft, pearly, gray backgrounds, as to irresistibly allure.

There are five Guardis, one an unusually large example, very rich in color, "Fête Day in Venice," and three smaller canvases, all thoroughly typical of the gifted pupil of—and who was greater than his Master—Canaletto. The Tiepolo is a remarkable, if small, example, "Institution of the Rosary," characteristically decorative and with a delicious, cool and pearly color scheme of grays and blues, and spirited composition. The Rubens is a spirited sketch for a larger canvas, "Martyrdom of St. Lievin," and the Greco is the moving, virile "Lagrimas de San Pedro" (Tears of St. Peter). "Stunning" is the only fitting word for the dashing, truthful bust portrait of a bull-fighter by Goya, a most satisfactory work, while the movement, quality and marvelous painting of falling water in the Solomon Ruysdael are its compelling features.

"The Flight into Egypt," of Albert Cuyp, from the Rudolph Kann collection, is notable for its luminous quality. Of the examples of Van Goyen, Van Ostade, Van der Neer, Codde and Coques, it can only be said, as of the pictures already noticed in this unusual display—they are of the first quality.

J. B. T.

TOLEDO.

The present opening loan exhibition of American and European art will close Feb. 12. It will be succeeded by a collection of noteworthy paintings by Carroll Beckwith, Birge Harrison, L. E. VanGorder and Thomas Shrewsbury Parkhurst, to begin about Mar. 5 and continue through that month.

The attendance at the present exhibition will exceed the twenty-five-thousand mark, and this, for genuine enthusiasm in the middle west is considered without parallel.

ANNUAL MINIATURE DISPLAY.

The thirteenth annual exhibition of the American Society of Miniature Painters, now on at the Knoedler Galleries, No. 556 Fifth Ave., through today, is a retrospective one. President William J. Baer says in the "Foreword" to the catalogue that "the planning of the exhibition was twofold—to show the best of available work since the modern revival—dating back to the portrait show of 1895 in the old National Academy Building—and to celebrate our hosts" (presumably Mr. Baer means to "celebrate the opening of the new Knoedler Galleries"). "Messrs. Knoedler & Co., who have gratuitously, as well as graciously given us shelter and encouragement during our entire existence as an organization, since 1899. Even in this respect our art has not languished for want of proverbial favor." Mr. Baer goes on to say: "In the Garden of Art there are many flowers, if analogy be permitted, among which the miniature shall be named Forget-me-not, in token of its modest appeal and its association with mementos of our affections."

The admission of some 317 exhibits in a not over large gallery has crowded the walls too much, and the effect of the display as a whole is greatly marred by this overcrowding. There has been the usual complaint, accentuated and emphasized this year by the over-large display, on the part of non-members of the Society, that the best places have been given to the members. It is to be feared that human nature governs a Miniature, as well as other exhibitions of art organizations.

Of the 89 exhibitors, only 24 are members of the organization, and it is gratifying to note that the work of so many non-members has been so generously accepted.

The majority of the painters are women, who, in their portraits and imaginative compositions, have arranged a group of these "works in the little," as important and interesting of their kind as larger paintings in other displays.

Over three hundred examples are shown. Of these William J. Baer, President of the Society, sends a group of nine, which are among the best in the display. "Young Diana," a recent work, is a charming composition of an outdoor subject with a beautifully drawn and delicately-toned nude figure, and "Betty of the Battleground," is an effective and decorative work.

Alice Beckington, who has been absent for nearly two years past, owing to ill health, has returned restored, and painting with renewed vigor, as her group of seven examples, several of them recent, prove. Of these, "Study of Head in Shadow" and "Study in Blues and Greens," deserve especial note. Lucia Fairchild Fuller has ten examples, all characteristic of that individual charm which always designates her work. "In the Days of King Arthur," a portrait group of two children with a dog, is well composed and lovely in color, and "Portrait of a Child," is beautifully drawn and deliciously tender in color.

Laura C. Hills contributes sixteen convincing and strong examples of which "Girl with Violets," "The Bride" and "Psyche," have rarely fine decorative quality and effect. There is an interesting, well-composed and colorful presentment of Mr. Henry Stokes by Clara E. Howard, who sends seven interesting examples.

Mabel R. Welch shows twelve examples of her strong work, which evidence rare knowledge and intellectual consideration. Of these the portraits of

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"Miss E." and "Mr. Ernest Elmo Calkins" are particularly fine.

Eulabee Dix has three typical charming examples of which "Gwendolin Purdon C. Todd" is the best, and good work is shown by Martha W. Baxter, who sends four examples, all characterized by extreme refinement of color and delicacy of tone; Ella S. Valk, a strong "Portrait Sketch" of a man, and Alton Wiles has two fanciful presentments. The work of Maria J. Stearn must also be commended for its depth of quality and beauty of color, and the six examples by the late Theodora W. Thayer are beautiful examples of her dexterous work.

Other excellent works are by Margaret F. Hawley, Mrs. E. N. Casterton, Margaret Kendall, Lydia E. Longacre, whose portrait of Miss Helene Pupke is a good likeness, Carlotta Saint Gaudens, John A. MacDougall, Heloise C. Redfield, William J. Whittemore, Miss Gladys C. (a charming presentment), Annie M. Fenderson, May Fairchild, Cornelia Hildebrandt ("Olive Chute" is one of the most interesting works shown), Mildred Jordan, Peter Newell, and others.

The general tone of the exhibition is excellent and it should be seen and studied by all lovers and workers in miniature.

L. MERRICK.

MISS HENDERSON'S NEW WORK

Miss Helen W. Henderson, the art critic of the Philadelphia "Inquirer," and whose recent work on the Art Collections of Philadelphia, published in their excellent and valuable series of books on the Art of Foreign and American Cities, by L. C. Page of Boston, has been so favorably received and reviewed, has been commissioned by the same firm to prepare a volume on the Art Collections of Washington, D. C.—a deserved compliment.

The opposition of the Architectural League of New York to the proposed National Road from Washington to Gettysburg to cost, it is estimated, some \$34,000,000, with an annual upkeep outlay of some \$3,000,000, and its support of the plan of a Memorial Building, recommended by the National Fine Arts Commission, have been endorsed by the National Society of Mural Painters.

PENNSYLVANIA ACADEMY DISPLAY.

In Philadelphia on Saturday evening last the Penn. Academy of the Fine Arts opened in its galleries in the old building on North Broad Street, with its customary reception and private view (always a most important social event in the Quaker city), its 107th annual exhibition of oils and sculptures, to continue through March 23.

There are hung this year, in seven galleries and the corridor, and two transepts 290 oils, as against 638 last year and 732 in 1910, and in the Rotunda there are placed 182 sculptures, as against 148 last year and 111 in 1910. There are this year 440 exhibitors, as against 303 last year and 393 in 1910. Of these 39 are Americans residing abroad, all in Paris, with the exception of John McLure Hamilton, who is in London; Gari Melchers, in Weimar, Germany, and Lionel Waldon in Honolulu. Last year there were 28 exhibits from Americans residing abroad, while in 1910, 33 American artists sent examples from Europe, and in 1909, 63, so that last year's drop of fifty per cent. in the representation of American artists who live and paint abroad, from that of former years, is maintained this year.

Again, as last year, this comparatively small representation of pictures painted under or inspired by the influences of the present art movements in Europe, and especially in France, removes a little "tang" or sensational flavor, which was once a drawing feature of the annual show. Doubtless many art lovers will be relieved to find the display wanting in those works which exemplify the theories and ideas of Matisse, Picasso and other—from the conservative and conventional art viewpoint—false art prophets and their followers.

Dearth's Surprising Somersault.

But the exhibition, while, on the whole, a fairly conservative, and again from the conventional art viewpoint—a thoroughly sane one—provides a sensation, and this is the artistic "somersault" of that well-known former poetical and dreamy tonal colorist, Henry Golden Dearth, to whom has been given, and not unwisely, space to exhibit a group of 22 impressionistic seascapes, coast scenes and interiors with figures, all in bright and broken color, and the antipodes in every way of the work through which he has built up his reputation through many years of painting. That an artist no longer young, and a trained and experienced painter, should be able to so reverse his point of view, and so alter his method and technique, created no end of surprise among the writers and critics at the press view, and will be the topic of discussion in American studios for many days to come. That Mr. Dearth has been successful in his new departure, which shows much study of such modern French impressionistic painters as Loiseau, Moret and Maufra, and even of the earlier Boudin in his marines and coast views, and of André in his figures and still life, which still have marked originality, is convincing evidence of his versatility and ability. "The Blue Coat" reproduced on this page, gives an idea of the charming and alluring decorative quality of Mr. Dearth's new work, but naturally no idea of its beautiful and vivid color.

Jury's Hard Task.

The jury of selection, which this year comprised, for paintings, William M. Chase, chairman; Cecilia Beaux, Hugh H. Breckenridge, Frank Duveneck, Lydia Field Emmet, Philip L. Hale, John C. Johansen, Paul King, Jonas Lie, Edward W. Redfield and E. C. Tarbell, and for sculpture Charles Grafly, chairman; F. G. R. Roth, A. A. Weinman, did its work well. In New York alone some 800 pictures were offered, of which only 200 were accepted, while it is said that

only 150 of the 675 pictures offered in Philadelphia passed the jury there. The hanging committee, composed of William M. Chase, Charles Grafly and Edward W. Redfield, had an unusually difficult task this year, in that the pictures accepted were so varied in character that the task of placing them in any harmonious relations was seemingly impossible at the start. On the whole, however, the difficult problem was attacked successfully, although there are some juxtapositions of color and tone which swear at each other.

A Conservative Display.

It is difficult to characterize the display this year, except as a strong and interesting one. It is dominated, as was last year's display, by the so-called "Realists," and the impressionists and tonalists are again in the minority. The exhibition is strong in portraiture—although no exceptionally striking portraits are shown, which are usually looked for at Philadelphia, and it is also strong in landscapes, but weak in marines; while the sculpture exhibit is larger, more varied and better than usual. The exhibition has brought forward notably among newer names, those of M. B. Copeland, who is

prize for the best work by a woman artist for her broad painted, skilful presentation of a Philadelphia milliner's shop in April, entitled "In the Spring"—a canvas fairly brimming over with vitality, and one of the best in the whole display. If the present writer's memory serves him aright, he was the first of American art writers to point out, some few years ago, the ability of this young woman painter, and to predict for her the reputation which she, in a comparatively short space of time, has obtained. There can be no question of the wisdom of the jury in awarding this prize.

Owing to crowded columns, further discussion of the exhibition in detail must be deferred until next week.

James B. Townsend.

CINCINNATI.

Three new exhibitions are now on at the Art Museum. These are respectively of a number of paintings by Birge Harrison, 120 original drawings by Orsen Lowell, the cartoonist of "Life," and seven paintings from the portrait exhibit recently held at the Chicago Art Institute, all by different artists. This exhibit was taken from London to Chicago and will go to Pittsburgh from here.



THE BLUE COAT.
By Henry Golden Dearth.

In Penna. Academy Annual Exhibition.

painting in Paris, and who shows three clever well-drawn and effective works—fanciful figure compositions—and Murray P. Bewley, also in Paris, who shows four attractive figure works; two scenes in a hospital, rich in color and fine in expression, and one "Jacqueminot," a half-length portrait of a young woman standing in the full light of a window—unusually clever.

The Prize Winners.

The jury on awards gave the Temple gold medal to Emil Carlsen for his "Open Sea," a typical clear, fresh, beautiful marine, and a realistic, truthful rendition of the artist's loved Northern Baltic waters on a cool summer day.

To Willard L. Metcalf was given the Jenny Sesman medal for the best landscape, for his "Spring Fields," like the Temple prize winner, a characteristic, smoothly and prettily, almost too photographically truthful rendition of the tender greens, delicate yellows and robin egg blue sky of an early spring day.

Joseph De Camp of Boston won the Carol H. Beck gold medal for the best portrait, on his finely modelled, richly painted half-length portrait of Mr. Francis I. Amory—a Bostonese of the Bostonese, while to that clever "Zorn-like" young woman painter—Elizabeth Sparhawk-Jones was given the Mary Smith

The Harrison paintings are characteristic, tender and poetical landscapes with rare tonal quality. The drawings of Mr. Lowell interestingly and amusingly satirize phases of modern society life.

The seven so-called portraits are "The Tragedienne," by G. Philpot; "Holiday in Essex," a group picture of children and a pony, by G. W. Lambert; "The Poacher," by W. Nicholson; "Miss Constance Collier," by G. H. Shannon; "Sir Henry Irving," an impressionistic sketch of the actor, by J. Pryde; and "Mrs. Frances Howard," by Harrington Mann.

The exhibit of Oliver Dennett Grover, of Chicago, has gone to Detroit, with the exception of a "Panorama of the Genoese Coast," which has been purchased by the Museum, and will now hang permanently in the gallery. The other exhibits will continue until some time next month.

John Rettig is at work on a large Dutch scene, "The Path from Edam to Vollandam," well known to many tourists. This will be fifteen feet long and seven feet wide, and will serve as a decoration in the reception room of the new sanitary bread making establishment which Simon Hubig, a patron of Cincinnati artists, is building.

The John Josiah Emery collection, bequeathed to the Museum a year ago, now hangs in its permanent room, and includes paintings by Constable, Schreyer, Reynolds, two by Diaz, one by Hobbema, a Sanchez Perrier, and several others. With this collection was left \$200,000 to the Museum, the income of which to be used for the care, preservation and increase of the collection, any new painting to be added to it, to cost not less than \$2,000. Mr. Emery also stated in his bequest that since art has no nationality, the picture of the artist of any nation could be accepted. Mrs. Mary Emery has charge of the purchase of these new pictures for the Emery collection, under advisement of course of the Museum authorities. LOUISE McLEAN.

MILWAUKEE, WIS.

The two exhibitions now on at the Milwaukee Art Society's galleries are growing more popular every day. The display of photographs of American sculpture includes practically every well-known American sculptor's work, and the range of subjects in the sculpture shown includes the well-known "Salome" by R. Hinton Perry and the bust of President Taft by Robert I. Aitken.

ART BOOK REVIEWS.

ELIZABETHAN INTERIORS, by C. J. Charles, George Newnes, London, and F. Greenfield, 718 Fifth Ave., New York. Special size, \$12. Also on sale at Scribner's and at the Charles Galleries, No. 718 Fifth Ave.

This handsome volume, finely printed and with its wealth of illustrations, dedicated to the eminent English architect, Thomas Hastings, is not only a beautiful addition to the library and boudoir, but a valuable contribution to the history of art furniture making in England. It has been written by Mr. C. J. Charles, the well-known "expert" on early English furniture and furnishings, whose rare taste in interior decoration is universally recognized, but this handsome work will surprise even his friends and clients, through and by its literary style and composition, and the knowledge of historical periods it evidences.

From cover to cover the volume is filled with interesting historical information, so deftly and agreeably imparted that one reads on as in a novel. In other words Mr. Charles possesses the skill, rare among writers on technical subjects, of making such subjects interesting even to the general reader.

Starting with the preface that: "It will be of interest to trace briefly the continuous changes and developments which, during the course of a few centuries, have transformed the rude stronghold, the gaunt castle and the desolate keep of our earlier ancestors into the princely mansions and the comfortable homes of later times," the author tells us that "it was not until the twelfth century that stone or permanent buildings of any description were erected, and the few existing remnants of antiquity of this period go to show that their purpose was that of military strongholds and defensive shelters, rather than of domestic dwellings or comfortable homes."

The early "Keeps" are then reviewed, the White Tower of the Tower of London, and the "Keeps" of Dover, Kenilworth Peak and Tattershall castles being examples, and then follow in succession descriptions of the old "Manor Houses," fortified and unfortified, those where "The Norman Baron sat at table with his family," such as Burghley, Hatfield and Audley End, Ockwells Manor and Speke and Bramhall Hall. From these old houses the author entertainingly and gradually leads the reader to the stately Elizabethan mansions, when the golden age of architecture in England began, and when even the nobility were themselves designers, and finally to the era of the Brothers Adam.

A good and complete chapter on Decoration follows the historical sketch of early English architecture furnishing and furnishings, and this deals with the designers, architects and artisans of the early and later periods, with a just appreciation of their individual merits and accomplishments. A most valuable feature of the volume is a table showing the date of the different periods of Architecture and Decoration, with the names of buildings and examples most characteristic of the time.

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COMING ART AUCTIONS.

V. G. Fischer Art Company.

The dissolution of the V. G. Fischer Art Co. (Inc.) of Washington last year influenced Mr. Victor G. Fischer to give up his Washington Galleries, and to devote his attention exclusively to the sale of Old Masters in his New York Galleries. Accordingly, the entire contents of the Washington Galleries were consigned to the Anderson Auction Company and will be sold in the Anderson Galleries, Madison Avenue, at 40 Street, without restrictions or reservations, in eleven sessions, beginning on the afternoon of Feb. 19. There will be two sessions each day, except on Feb. 17, when the evening session will be omitted.

The collection embraces oils and watercolors by Italian Dutch, French, English and American artists; ivory and wood carvings; Dresden, Delft and French porcelains; fans, miniatures, clocks, bronzes, snuffboxes, watches, jewelry, cabinet objects and pottery. Also a large number of etchings, gravures, and Japanese and sporting prints by the best artists.

The collection will be on exhibition in the Anderson Galleries beginning Tuesday morning, next, Feb. 13, and continuing until the morning of the day on which each article is to be sold. A handsome illustrated catalogue will be mailed by the company at 50c.

Mr. Fischer has been an important figure in the art life of this country for a quarter of a century, and his high personal character, rare knowledge and up-right dealings strongly commend his collection to the thoughtful and discriminating buyer. The greatest pains have been taken in cataloguing this great collection, and there are no attributions, not supported by the most conclusive evidence.

Coming Auction at Plaza.

The American Art Association announces that it will hold a public auction sale of art objects and paintings by foreign and American artists, by order of executors and private owners, in the Plaza Hotel ball-room on the evenings of Feb. 19 and 20. The sale will be made up of American oils, owned by Mr. Charles B. Lawson, paintings by early Flemish, French and Italian artists belonging to Mr. Guy R. Bolton, works by German and French artists from the estate of the late Isaac Stern, old and modern paintings owned by the estate of the late Mrs. Mary Adelaide Yerkes, important paintings of the early English, Dutch and Barbizon schools belonging to Mrs. Clarence M. Hyde and Mr. J. Henry Stanford of London, and art objects, furniture, silver and other property from the Charles T. Yerkes' collection.

SACRAMENTO, CAL.

The Kingsley Art Club held last month a three-day exhibition of 43 paintings by American artists, which included works by Ben Foster, Gardner Symons, J. H. Sharp, Wm. Ritschel, William Wendt and others.

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BRANDUS PICTURES SOLD.

The annual auction sale of pictures, old and modern, arranged by Mr. Edward Brandus, and made up of pictures owned or controlled by himself and assembled from the galleries—this year of two other dealers—took place at the Fifth Avenue Art Galleries on Thursday and Friday evenings, Feb. 1 and 2. There was a fair attendance on both evenings, and the announced total of the first evening's sale of seventy pictures was \$27,980, and of the second evening, and for the same number of pictures, \$76,905, or \$104,885 in all.

The pictures were a curiously assorted lot, and among the names given out as buyers, were those of M. Roux and Dr. Mersch of Paris, and Messrs. F. B. Waring, G. Faulhaber, Andrew A. Smith, F. A. Loeb, Joseph Pettit, F. R. Johnston and A. Lefevre. Mr. E. K. Stallo, formerly of Cincinnati, bought several of the lower-priced pictures, presumably for his daughters who were with him, and Mrs. Geo. Schieffelin made several purchases. The examples of Aime Perret, and F. Ede, of which Mr. Brandus has made a specialty for some time, sold fairly well. A Mr. F. R. Lamb was announced as the buyer of a canvas attributed to Thaulow, "River Dordogne," for \$850, and Mr. E. F. Seymour was announced as the buyer, for \$900, of another canvas, attributed to Thaulow, "The Windmill." To a Mrs. G. H. Rumsey went, according to announcement, for \$2,400, Harlow's portrait of "Miss O'Neill," and Mr. Joseph Pettit was given as the buyer at \$7,100 of a large canvas attributed to Jacques.

A Mr. G. Faulhaber was announced as having bought largely at the second evening's sale, and as having secured five pictures, respectively, by Isabey, de Keyser, Harpignies, Cazin and Diaz. A Mr. M. A. Wallace was reported to have paid \$5,100 for Baron Gerard's good, if demodé, portrait of Caroline Bonaparte.

FORREST COLLECTION SOLD.

The three days' sale (Feb. 5, 6 and 7) of the Robert L. Forrest collection at the Anderson Galleries resulted in a grand total of \$22,224.70. A William III tankard, bearing the London hall mark, 1699, went to Crichton Bros. for \$525; Mr. "Brix" of Philadelphia paid \$610 for six straight chairs and two arm chairs. An antique mahogany sideboard went to Mr. S. Neubald for \$400.

At Tuesday evening's session the few paintings were sold for fair prices. A Philadelphia dealer who gave the name of "Maurice Brix," was the largest buyer and paid \$1,250 for the portrait of Lady Peel attributed to Lawrence, but more probably by Sir Francis Cotes. He also secured the good quality half-length of a saint, catalogued as by Ribera, for \$1,400, the high figure of the picture sale, and gave \$475 for the oblong panel catalogued as by Boucher. These pictures were sold Mr. Forrest, it is said, by the late Max Bleiman. The attractive three-quarter length standing portrait of the Countess of Melford, given in the catalogue to Carle Van Loo, Mr. "Brix" also secured for \$600.

"OLD MASTERS" SOLD.

A collection of "Old Masters" was sold on Feb. 1 at the Philadelphia Art Galleries. "Mother and Child," given to Correggio, brought \$550, the highest price of the sale. "The Breakfast," given to Hogart, was knocked down for \$95. Other prices obtained were, for G. Speranza's "Hope," \$265; a catalogued Correggio, "Plague of Frogs," \$160, while a pair of pastel heads, given to Nattier, brought only \$240 each.

WASHINGTON, D. C.

The Corcoran Gallery has just secured by purchase for its permanent collection "The Boudoir," by Richard E. Miller. Mr. William T. Evans has recently presented to the National Gallery another figure work by Irving R. Wiles, entitled "Russian Tea."

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AROUND THE GALLERIES

Mr. E. M. Hodgkins, Sr., who has been in New York for about six weeks on his first visit to America, sailed for Paris with Mrs. Hodgkins, who accompanied him here on the *Prinz Friedrich Wilhelm* last week.

An exhibition of some especially choice examples of Chelsea, Worcester, Bow and other early English ware will open today at the C. J. Charles Galleries, No. 718 Fifth Ave.

Mr. Theodore Heinemann of the Heinemann Galleries of Munich, who came recently to New York to attend the picture auctions and to see clients of his well-known house, has with him at the Savoy Hotel a small and carefully chosen selection of old pictures, which he is showing to collectors. Among these, all of which are well worth careful study, and most of which it is a delight to see, are two especially good examples of Raeburn—a large, life-size group portrait of James Harrower of Inzievar, with his wife and son, and a half-length, seated portrait of Mrs. Dillon, a typically virile and dashing presentment of a handsome Scotch dame, a brunette with rich complexion and flashing black eyes, just passing out of her first youth. The large group portrait was described and praised in the "Burlington Magazine" of November, 1903, by Claude Phillips, when it was shown at an exhibition in the Birmingham Gallery. The picture was formerly owned by Mr. Charles George and is a dignified and serious canvas. The figures are all painted at full length, seated, and in the now quaint costumes of the period. There is a beautiful three-quarter-length, seated and very typical portrait of Mrs. Billington, by John Hoppner, and a half-length, dashing and also typical portrait of Richard Brinsley Sheridan by Gainsborough. The actor is depicted in three-quarter profile dressed in a blue coat, most beautifully painted, and looking out from the canvas with an open, fine ruddy face, framed by a fine shock of grey hair. Mr. Heinemann is fortunate in having four unusual examples of the Spanish master, Goya, a typical, truthful and dramatic "bull fight," painted in 1786, and highly praised by the lately deceased "expert," the elder Beruete, a half-length, striking presentment of Senora Desconocida, rich and mellow in color, with a color scheme of warm yellows, a half-length, standing presentment of Gen. Juan Martin in red uniform, a most interesting picture with fine, if rather too hot, flesh tones, and a three-quarter length, seated presentment of Don Joaquin Peralta. Mr. Heinemann has also some important examples of the Barbizon and later modern French masters. He expects to return soon to Munich.

Recent pictures by Mrs. Johansen (Jean McLean) will be shown in the smaller ground floor exhibition gallery at Knoedler's, No. 556 Fifth Ave., from Thursday next, Feb. 15, to Feb. 19. This display will be followed in the same gallery by one of "Prints of Five Centuries," which will greatly interest lovers of Black and White, and which will open Feb. 19. There will be hung examples of the Niellists or Primitives, from 1440, and including work by Finiguerra, who first took impressions with sulphur and oil, and whose work antedates Schongauer, who was long credited with the first print. There will be shown examples of Raimondo, Schongauer, Lucas van Leyden, Rembrandt, Durer, and, among the moderns, of Seymour Haden, Whistler, Meyron and Cameron.

At the Kleinberger Gallery, No. 12 West 40 St., Mr. E. Sperling, who recently returned from his annual holiday trip to Paris, is showing some unusual and choice Old Masters, for which the house has so wide and deserved a reputation.

Mr. William Macbeth opened this week, at No. 450 Fifth Ave., three new galleries on the third floor of the building on whose top floor his galleries have long been established, and directly under the old ones. These new galleries, which are well proportioned, admirably lighted and charmingly and artistically arranged and decorated, double the capacity of the house for exhibiting the always well and carefully selected pictures and bronzes by American artists of which it makes a specialty.

Mr. Stieglitz, of the Photo-Secession Gallery, No. 291 Fifth Ave., announces for the near future an exhibition to be devoted to the work of children between two and eleven years old. Are we to have "Infant prodigies" also in Art? There was opened at the gallery, Wednesday last, to continue through Feb. 26, an exhibition of recent paintings by Marsden Hartley.

The opening of rooms at No. 5 West 32 St. by Charley & Kraemer, of Paris, in which they are showing a selected lot of Old Masters, notably the painters of the 18th century, interests collectors. The name of "Charley of Paris" has a familiar sound to all New Yorkers who know France, but probably few who have noticed it as designating a member of an art firm, are aware that M. Charley is the man so well known some years ago as the Paris agent for the then famous Mercedes automobile and whom the Paris "Herald" so widely noticed. From automobiles to Old Masters is a far cry, but M. Charley has associated himself with the old and well known Paris art house of Kraemer which has had long experience in and wide knowledge of old pictures. An interesting panel, attributed to Holbein, from the old Huysbrecht collection of Antwerp, and described in Kanackfuss' monograph on Holbein, is now shown. The panel is well conserved, is dated 1543 and bears the artist's monogram.

In the "art rooms" of Steinway & Sons, No. 109 East 14 Street, devoted to the exhibition of ornamented period pianos, an excellent example is now shown—one of Circassian walnut, Louis XV period, with carvings of the Régence period.

Cartouches of musical instruments decorate the sides of the case, and the top is bordered with a carved edge in egg and dot design. These decorations, together with the graceful lines of the music rack and legs, make it one of the most artistic instruments shown in the collection.

Two Louis XVI pianos have also been added to the stock—one mahogany and another of French oak.

BENGUIAT VS. BENGUIAT.

Decision was rendered this week in the jury trial of Benguiat vs. Benguiat, which, as was told in the ART NEWS last week, has been before the courts for some time past. The verdict was in favor of the plaintiffs, Messrs. Ephraim and Mordecai Benguiat, as against Mr. Vital Benguiat *et al.*, and was virtually to determine whether the plaintiffs were entitled to a share in certain profits from sales under a long existing "Patriarchal" family co-partnership agreement. It is reported that the defendants will appeal the case.

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